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all who make idols are
profane, but not all who
are profane make idols.
Be thou my passion, I shall be thine.
The bird waketh and singeth,
And the night with the morn is in love.
In the deep heart-core
Of the garden rose,
Darkly dreaming,
Dawns the sweet consciousness of the day.
A few red drops of the midnight hour,
And the tale is told.

credits

the organisers want to thank **the midland group** for having suggested this exhibition

clifford ellis, head of the bath academy of art for encouraging the collaboration project between poets and graphics students at corsham

ajb sutherland, head of watford school of art for suggesting the book of chakras to dsh

bob cobbing of the writers forum press for suggesting the folder of yantras to dsh

freewheel

an exhibition
of graphics
and poetry
organised by
john furnival & dsh

midland group gallery
11 east circus street
nottingham
may 6 to may 20

arts council gallery
2 all saints passage
cambridge
June 10 to July 1

cover design by tony stokes

contributors

paul ansell
tony birch
samuel buri
william clyne
ken cox
simon farrell
ian hamilton finlay
jane fitzer
deborah fulford
john furnival
ann hildred
stephen hoare
dsh
sue hudson
elizabeth kelly
sam lord
margaret mcewan
christopher lumgair
david mitchinson
hansjorg mayer
tom phillips
virginia robinson
ann stevenson
tony stokes
simon verity
angela wellard
jonathan willcocks

introduction

freewheel isnt intended to present a west of england parallel to the midland group tho most of the contributors do in fact live or at least work near gloster bristol & bath & have been referred to in america as the gloopniks – freewheel also has organic links with the previous concretepoetry expo at the midland group gallery but it doesnt just aim at a fresh invasion of the same field – its specific identity is much more a reflection of the recent & continuing encouragement that the bath academy of art at corsham has been giving to projects involving poets & graphic artists – projects designed to deeply & equally involve two creative capacities in not only the production but in the conception of visual poems

a few notes on the relation of graphics & poetry may be a more useful approach to this exhibition than yet another formal statement about kinetics & concrete

from one angle concrete poetry & graphics are almost identical aspects of creative communication – but against the sort of background analysed by daniel boorstin & marshall mcluhan a collaboration between poetry & graphics becomes an omen – concern for collaboration – for an authentically human model & working anarchist society of poet & poet of poet & painter of poet & printer of poet & public &c always was a basic motivation populating the concrete scene – identifying it as a poetry of where we really are at – a poetry of cool but well on the total side of heatwave revolution – inseparable from concern for now as the birthpangs of tomorrow which is a planet (& satellites) fit to live on & minus our shame at being human – at our squalid degradations of mind by mind that operate on every level – & not just obvious levels like segregation genocide censorship vietnam curialism & torture – but the more sophisticated corruptions of social structure – the pseudo-facts & non-events blamed by mcluhan & boorstin on the graphic/ gutenberg revolution – our accelerating ability to make eye-ear images precise & to distribute them thru mass media – telegraph telephone rotarypress gramophone photograph cinema taperecorder radio television &c this is our familiar world where we prefer fabricated news to gathered news – a repackage to a new création – the marketed image to personal ideals – the ersatz to its original – an interpretation to the event itself – ever since these media began to develop – just before napoleon 3 founded the salon des refuses – art &poetry have been flying inward away from confusion between image & reality – like picasso 'but madame this isnt a lady its a painting' – but & inevitably also flying toward their ultimate fusion – like duchamp who saw how thru our images of things we can claim & validly sign them – & like maxbil who saw the reverse – how everything we create – mental images or tangible facts (& pseudo-events) – are real additions to the solar system & valid as any wave hill or cloud – & this – cool maxbil additives – is what concrete began as – from there – with the art object safely interiorised & automomous – the going is easy thru the familiar world of dada merz op skoob nart nul zero dias total-environment & freakout where our basic material for moulding by artist & poet isn't only mind communication ('language') but out mind-wobble itself between image & real – or real-image & imaged-real – or images of the real as imaged & as opposed to images of real images

in traditional contemplation east & west agree at least on this that talk of human contact with reality apart from images is meaningless – nothingness sunyata neant & void are as much images as mrs pankhurst's reported image of god as an elderly lady with rather

liberal views – to recognise images as images – visual aural mental – is a step poets take when they begin patching the universe

if graphics bred concrete then freewheel only comes full circle like motherluvver oedipus – its not just the use of graphics-technology to create images as images – uncontaminated by softsell doublethink & marketability – but an authentically human collaboration between them – you can think of freewheel like being in a supermarket where all the talent spent on persuading you 3d off is cheaper & inciting the suburban mums to nick things has been spent on making uncontaminated images beautiful to look at & worth contemplating – or think of hoardings not advertising brandgoods but using their graphic resources to display concrete poems – not reproductions but collaborations composed for that site & time & purpose – think of poets getting picadilly for neonconcrete with the cash available to commercials – think of the corsham experiment transferred to madison avenue – & you will see the nucleus – the hub – of freewheel

the initial project at corsham was to ask ian hamilton finlay & myself to work on separate ideas with each student collaborator – the scheme being initiated & supervised by john furnival – hansjörg myer worked separately on the album he had proposed of british . . canadian & usa concretists – here some of the poems & their designs were almost finalised before the students treated them – tho of the 3 that were proofed (out of my 12 suggestions) 2 immediately convinced me that the pilot project would work (these are 'seas are earths tears' & 'bird') – the ian hamilton finlay album eavelines/headlines (to have an introduction by john willett) has almost miraculously preserved that curiously pure taste of balance (like tea ? in scotland ? japan ? it comes like a smiling infusion in all inf poems) – of 3 albums based on my own contributions (odes & kontakia to be introduced by edward wright i hope – 16 troytowns – mudras) only the last – an album of silent gesturepoems – & some sheets of the first may be ready for nottingham

fragments of the cosmic egg planned by corsham for the aix-en-provence festival 1968 are also displayed – it represents the latest (group) stage of john furnivals major poem that grows annual rings like a tree watched by poets across the atlantic & the channel – leaping polymorphously from tower to trap to labyrinth to eggs-en-provence – it is the most sustained & satisfying contribution to visual literature yet – the first concrete epic – like homer or the mahabharata (both group works too) – there is also another aspect of polymorphology that deserves mention – the ability of some particularly rich concrete poems to exist in a whole series of different shapes or versions – like ian hamilton finlays wave-rock ark-arc & au-pair & my frog-pond-plop – & this is an aspect of concrete that still needs to be critically evaluated – another example will be ken cox's 3 graces even if it doesnt swell further to a laocoon or thousand-buddha-room – & this is one reason why freewheel is happy to show partial states fragments & work in progress – this growth whether in successive stages or versions – like people or palimpsests or the layers of an ikons repaints or the versions of a myth & variations on a theme – is an aspect linking concrete to gustav metzgers dias – davidmedallas selfcreating bimorphs – kinetic – & (ultimately) the total-environment/theater of mark boyle & benvautier

there are other works shown but all have some link with the corsham project – most of them can serve as a control group of poems produced without graphics department collaboration against which the project works can be measured

dsh 090467

I.O

ian hamilton finlay

1.01	5 toys	
1.011	little fish	
1.012	tug-boats	
1.013	windmill	
1.014	cows	
1.015	fir-tree rockets	
1.02	column poem	£70*
1.03	4 sails (glass version)	£50
1.04	fir/far (sheet metal)	£45
1.05	wave/rock	
1.051	(version 1)	£40
1.052	(version 2)	£40
1.06	ark/arc	
1.061	(sheet metal version)	£40
1.062	(perspex version)	£40

*'and a bargain at that' author's comment

I.I

ian hamilton finlay & henry clyne

1.11	sailor's cross (wood)
1.12	purse-net poem (aluminium)

I.2

ian hamilton finlay & jon willcocks

au pair girl

1.211 (print version 1)
1.212 (version 2)
1.213 (version 3)
1.214 (version 4)
1.215 (version 5)
1.216 (perspex version 1) **10gns**
1.217 (version 2) **10gns**
1.218 (photographs version 1)
1.219 (version 2)
1.220 (version 3)
1.221 (version 4)
1.222 (version 5)
1.223 (version 6)
1.224 (version 7)
1.225 (version 8)
1.226 (version 9)
1.227 (version 10)
1.228 (version 11)
1.229 (version 12)

I.3

ian hamilton finlay & ann hildred

ring of waves

1.311 (print version
1.312 (perspex version) **10gns**

I.4

ian hamilton finlay & angela willard

homage
1.411 (silkscreen version 1)
1.412 (version 2)
(perspex) 8gns

I.5

ian hamilton finlay & sue hudson

net planet (print)

I.6

ian hamilton finlay & ann stevenson

acrobats (letterpress)
(version 1)
(version 2)

1.7

ian hamilton finlay & paul ansell
simon farrell
deborah fulford
ann hildred
sue hudson
elizabeth kelly
sam lord
christopher lumgair
david mitchinson
virginia robinson
ann stevenson
angela wellard
jonathan willcocks

eavelines/headlines
folder 19″ x 19″ letterpress 50 copies
introduction by jon willett **probably 4–5gns**

2.0

dsh
50 typestracts
from the series:
holes
boxes
bandages
patches
chakras
cubes
spirals **each 3–5gns**
12 yantras (offset litho)* **w/f press**
12 object poems (designed for the benvautier fourre-tout-2
brekekekexkoaxkoax (easter frog toy for pesach-skipover) * on sale at the desk **w/f press**

2.1

dsh & jon willcocks

20 mudras (silent gesturepoems)

2.2

dsh & margaret mcewan

16 troytowns (labyrinths)

2.3

dsh & ken cox

mindtrip–mindtrap (a jacobs ziqqurat)

2.4

dsh & jane fitzer

2 cancel sheets from the hansjorg gb album
(seas are earths tears bird)

2.5

dsh & corsham students-work in progress

sheets for odes & kontakia

album 19″× 19″ hashishination asphodel
(from the daffodil sutra)

2.6

dsh & watford students

12 chakras (direct rotoplate offset)

2.7

dsh & simon verity

womb-word/worm-wood (handcut zylograph, 43″)
us (letterpress)

3

samuel buri – switzerland

6 stencil prints

3.011	lausanne 66	5gns
3.012	lausanne 66	5gns
3.013	text: robert musil	nfs
3.014	text: robert musil	12gns
3.015	untitled	8gns
3.016	untitled	12gns

4

hansjörg mayer – germany

4.01 3 typoem cylinders (plexiglass) each £150

4.02 7 publications (editions hansjörg mayer)

4.021 hansjörg mayer
alphabetenquadratbuch 1

4.022 klaus burkhardt
coldtypestructures
4.023 concrete poetry **
britain: canada: united states 5gns
4.024 wolfgang schmidt
serie 19
4.025 hansjörg mayer*
typoaktionen
4.026 diter rot*
die blaue flut
4.027 emmet williams*
sweethearts

* nn 5 6 7 are on sale at the desk

** n 3 on sale at betterbooks charing-cross road

5

ken cox

5.01 parts of a trilogy

5.011 voluptas nfs
5.012 amor nfs
5.02 the 4 seasons £25

6

tom phillips

6.01 6 prints

6.011 jigsaw pieces 10sh 6d
6.012 four pieces for john tilbury 5sh
6.013 music for n players 5sh
6.014 print for morton feldman £8
6.105 golden flower piece 10sh

6.02 string quartet (painting) £20

7

tony stokes

freewheel (cover design for catalog)

8

fragments of the cosmic egg

work in progress by a team at corsham on an environmental structure for the 1968 festival at aix-en-provence

8.1

john furnival

3 wood panels

8.12	babel	nfs
8.13	eiffel	nfs
8.14	etemenanki	80gns

8.2

tony birch

2 panels ("three")	80gns

8.3
dsh & ann hildred

2 panels
technical terms: eng-fr/fr:eng
tension between the whole & its parts

8.4
john furnival & paul ansell
simon farrell
stephen hoare
ann stephenson

5 panels (five vowels) £300

9
john furnival

6 panels (gnostic vowels) each 10gns
drawing (tower of babel) 7gns